

## Collateral Descendant of Maid of Orleans Produces Documents to Disprove the Charge That Martyr Was Illiterate

The letter, [written on March 22, was only sent on from Blois one month later when, Joan's mission being at last acknowledged, she was entitled to see that it should be delivered to the English. It is Comminot, author of the "Pucelle's Chronicle," who has given us these details."

"All this seems to prove that Joan did not know how to write and not even how to sign her name," I interrupted.

"I am quite of your opinion so far," replied the Count; "neither could she

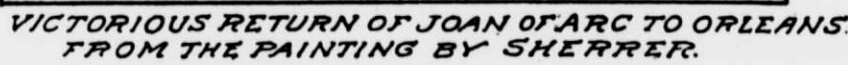
It was evident that the Count had studied every detail of the action brought against Joan, and I felt inclined to adopt his view and to agree that

*DeBanne*

"This Charles du Lys, Attorney-General at the Parlement and 'Avocat-General à la cour des Aydes de Paris,' was passionately interested in everything that concerned his great-aunt Joan. He managed to collect a few of her relics, very few, indeed, for almost most of the things

that it is false, he is very satisfied with you. And he has declared that you are in favor with him and if you have to fight and are besieged he will come to succor you; he knows that you have much to suffer from the bad behavior of your enemies these traitors of Bourguignons; he will release you speedily if it be God's will. I therefore request you, my very dear friends, to keep good guard over the good city for the sake of the King. You shall shortly hear from me again. I shall not say any more except that the whole of Brittany is French and that the

The letters fortunately escaped this first outbreak, and what is most surprising, all further disaster. The Marquis, his wife and two of his daughters were



No; that is impossible to prove. I will go further and say that I do not believe Joan could sign her name when she started on her mission. When during three long weeks she was confined and examined at Poitiers as to the truth of her mission she often gave certain signs of irritation, and on one speaking to Peter of Erasseilles, she pronounced the sentence which you quoted yesterday, 'I believe,' she said, 'that you have come to question me; do not know an A from a B, but I have been sent by the King of Heaven to break up the siege of Orleans and take the King to be crowned at Reims.' When addressing John Etault: 'Have you got your paper and ink?' she added 'Just now what I am going to dictate to you is: King of England, and you, Duke of Bedford, who pretend to be the King of France, know, you William of the French kingdom, you William of the Poole, Count of Suffolk, John, Sir of Talbot, and you Thomas, Sir of Escalles, I summon you by order of the King of Heaven to return to England . . .

"But Joan declared that if she sometimes used a cross to disown the contents of her letters she never signed with a cross. I suppose you grasp the importance of this fact?" continued the Count.

"For it is clear that she used the same strategy to disown her own statements," he answered, to sign her statements.

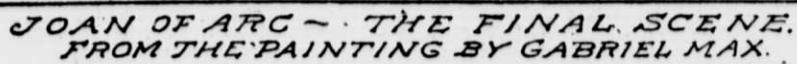
It explains the smile on her lips, that smile that every witness refers to. The whole scene was an infamous farce got up by Bishop Cauchon, the Cardinal of Winchester, and all the others to mislead contemporaries as well as posterity.

"Thus before burning Joan's body they attempted to tarnish her soul and got up with diabolical art the ceremony of the retraction so as to make her disown her divine mission and the help and support which she had brought to King Charles VII. The deception culminated in Laurent Calot approaching her and asking her to sign a paper which he handed to him. She signed it and he traced an O upon it. Then when she was summoned to sign the famous 'Credule' and declared that it must first be examined by the clerk to know if she was to sign it or not Master Guillaume Erhard said to her, Sign at once and you shall be released. On that condition she traced a cross on the paper, reading 'Et sub

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in which the four wings, each divided into two parts, were packed, and a fourth trunk in which were stowed four pillows.

Each of the body trunks is 36 feet long by about 45 inches square. The trunk for the wings is 25 feet long and 4 feet broad at one end and 9 feet broad at the other, while the trunk for the pillars is 9 feet long.

These tremendous trunks are finished outside in the usual fashion, each covered with metallic trimmings. They are so strengthened and trussed as to enable them to stand the strains to which they are likely to be subjected in use.

Of course no baggage man that ever handled such these trunks around, and in fact the body trunks can't be got into ordinary side door car and have to be transported in end door freight cars. The trunks have been in at least once to the Pacific coast and so far under the stress of handling and travel they have stood up well.

Very likely these are the only aeroplane

Perhaps the most extraordinary of instrument trunks is the harp, which is not only of great size but also peculiar shape. Another big and markable trunk is that made for carrying of a bass viol. This trunk, that for the harp, is made to conform to the shape of the instrument. A bass trunk is six and a half feet in length. Smaller trunks of the same style are made for cellos.

Many brass instruments are carried by hand in specially made holders, but brass instruments are also carried in trunks specially made for them. The trunk for a big brass horn, for instance, may have a big trunk especially built for it. This would be a big trunk in shape and proportions of a conventional trunk type, but inside there is formed a pad and plush lined deep pocket, shaped everywhere perfectly to fit the instrument in all its varying dimensions, including the big bell, a pocket into which the

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and if he travels he has a trunk into which he dismounted the table and the instrument can be safely packed.

These are the kind of middle-class players who play perhaps half a dozen instruments of widely diverse character and who have a trunk built to contain them all. They may have constructed a compartment in his travelling trunk at a special charge for his violin.

**Too Much.**

*From the Cleveland Daily Dealer*

A local author, whose name we are loath to print, was called upon by a friend the other day to say:

"I am going on a long journey by train," he said, "and I kindly ask you to leave a library, and I want something to read on the train. What have you to lend me?"

"I have," the author said, "a very funny one. Here is my latest book; you won't make you give it back if you'll venture to read it."

"But how can I do that?"

"Read it on the train where people are so busy, and laugh heartily every few minutes."

The book was accepted, but a few days later the author received his telegram:

"Return book immediately. Don't want to return quote."

Probably the biggest trunks ever built are four which were made to order about a year ago by a New York manufacturer and which are designed to carry approximately 100 lbs. of weight. The trunks are made of steel and are built to order many trunks for many odd uses. Theatrical trunks built to order are designed to hold instruments and the like. The horn fits snugly and in which it rests safely. There may be brass instruments in trunks in which several horns of small diameter are required to be carried.

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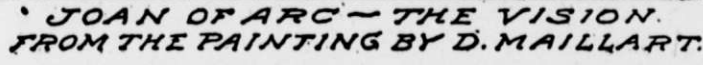
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obtained these letters from the town of Reims. (King Charles VII gave Joan's brother the name of Du Lys, and the fleur-de-lis of France; also the right to his descendants to bear as their carryings-off the figure of the Pucelle, white robed, carrying in her right hand a golden crown supported by a sword and in her left the white banner with the golden cross.) The head of an angel appeared to her, and she carried with her the Virgin, His mother, and the sword, a banner and a tapestry of great-uncle Joan. About the year 1412 he married Catherine de Cailli, who belonged to an Orléanese family and whose ancestor had had the honor of receiving Joan in his manor. His daughter, Françoise, married Louis de Quatrehommes; Marie de Quatrehommes married Achille de Barentin; they were the parents of eleven children, all of whom were united by posterity with the noble families of France, who married into Jacques de Gardanne, Marquis de Mallesiaise and Melleville.

and that she repeated the words after the reader and signed the paper. Then follow "Jehanne" and a cross, whether or not the cross be the mark. After "Jehanne" written by the clerk who wrote out the abjuration, some say words, witnesses twenty-five year later say that the document which she repeated was very short, "no longer than a paternoster," and that she made a mark, a cross or a circle: one of these witnesses had the short document in his hand.

Such, briefly put, is the evidence. The whole scene was tumultuous, the English being furious that Joan was allowed to save her life by abjuring. Either the witnesses perjured themselves or the people and the Bishop of Beauvais forced Joan to acquiesce in what effect we cannot know. It was published a long and abject confession which she did not have read aloud to her and did not sign in any shape or way.